

VI

VI

THE
WHITEHOUSE
EDUCATIONAL
SYSTEM

—AND—

**Natural Movement
Method**

OF

Practical Writing

BY W. A. WHITEHOUSE

SILVER, BURDETT & COMPANY

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ARRANGED BY GRADES

NAME

Harold Benson

PRACTICAL WRITING



To save any confusion from the following remarks on the subject of writing, it may be well to state that in this series of copy books, the **system** and **method** are by no means one and the same thing. A system in writing is mainly the chart of letters and the systematic arrangement of them in copies. A method is the manner by which these copies are produced.

Writing to be **practical** must embody three essentials, **legibility**, **speed** and **endurance**. Legibility is another term for well-shaped letters. Both speed and endurance are dependent upon the right method used in producing the letter forms, and so it will be seen

that the **practical** side of this subject hinges on the process of execution, which is the method, and not on the system of letters.

It is a well known fact that the majority of children in their third or fourth year at school can produce lines of beautiful script—the letters so well formed as to oat-class, in many cases, even those of the adult. Were these results practical, there would be no need of longer teaching this subject. But a few moments spent in watching such children while they are slowly making these admirable lines, will convince anyone that this result is nothing more nor less than drawing. It is not wrong for children at the beginning to draw the letters, for as a matter of fact it is all they can do, owing to their immature minds and undeveloped muscles. There comes a time, however, when pupils are prepared by nature to make a change, and, all things considered, the fourth year in school seems to be the best place to commence preparation for the **Movement Writing**. For this purpose the author introduces his **Natural Movement Compendium**, firmly believing it to be the stepping stone of future success in practical writing.

It is only reasonable to expect the best results from the pupils of the sixth grade after they have completed the movement work contained in the **Compendium** of grades four and five.

TO THE TEACHER.

In this book are **Parts One, Two and Three**. The **Compendium**, found in middle of book, **Parts One and Three**, contains directions for its removal and use.

Part One is a **Compendium** on the **Natural Movement** and will need the teacher's careful study. It is divided into twenty-one sections, with explanations of all the cuts and exercises, together with simple instructions regarding the work to be done and the manner of doing it. The pictures, though small, show everything in detail and are accurate, having been taken from life.

The exercises at the left on slips numbers 5, 7 and 9, are engraved, while at the right are exact reproductions of the same exercises done by pupils of grade six with pen and ink. The teacher should practice upon this work until she, herself, can make these exercises, for by so doing she will understand how to guide her class. If the movement is properly presented and managed, it will be very popular with the pupils.

The **Compendium** treats of the forearm movement method of writing and by careful study of it any teacher can fit herself to instruct her class successfully in this branch of school work. Pupils in grade six must learn the movement exercises well before they can use the movement in writing.

POSITION OF BOOK.

Place the book, or copy slips and paper, in a position at the right of the center of the desk, as shown in figure 52. Turn the book to the left until it forms an angle of about 20° with the lower edge of the desk, as represented by the dotted arc. While this position is used, the pen is in the center of the page, and the right forearm is parallel to the edges of the paper 1-2 and 3-4, in figure 52.

The arrow, A B, with its head A pointing towards the center of the lower edge of the desk, indicates the general direction of all down strokes. This is true while the arm is near the left or right side of page, as well as in position just described. The **right elbow** may be a short distance from edge of desk, as shown in figure 51; but the writing line, 6, in cut 52, must be far enough on the desk to allow a rest for the forearm.

POSITION OF BODY.

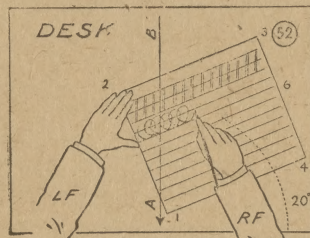
Figures 50 and 51, show front position at the desk. The feet are squarely on the floor, and separated a little to give support at the hips. It will be noted that both right and left forearms (R F) (L F) are on the desk forming right, or nearly right, angles to each other, as seen in figure 52. Both body and head should be comfortably erect, and such a position is not hard to maintain if the left forearm is used for a support.

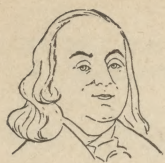
Coarse Pens, a kind not capable of shading, should be used.

C on copy-slips and page denotes Grade Six.

Grade Six is the sixth-year in school.

Movements. There are four movements known to writing: (1) the Finger; (2) the Forearm or Muscular; (3) the Combined; and (4) the Whole-arm.





Necessity never made a good
bargain. Quotation. Benj. Franklin.

Necessity never made a good
bargain. Quotation. Benj. Franklin.

Necessity never made a good
bargain. Quotation. Benj. Franklin.

Acquire the graces and beauties of virtue.

Acquire the graces and beauties of virtue.

Acquire the graces and beauties of virtue.

Acquire the graces and beauties of virtue.

Acquire the graces and beauties of virtue.

Acquire the graces and beauties of virtue.



Millions for defence but not one
cent for tribute. Chas. C. Pinckney.

Millions for defence but not one
cent for tribute. Chas. C. Pinckney

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Millions for defence but not one
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Millions for defence but not one
cent for tribute. Chas. C. Pinckney



Our Federal Union! It must be
preserved. From Andrew Jackson.

Our Federal Union! It must be
preserved. From Andrew Jackson.

Our Federal Union! It must be
preserved. From Andrew Jackson.

Our Federal Union! It must be
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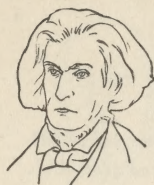
Self-defence is the first law of nature. Statesman John Randolph.

Self-defence is the first law of nature. Statesman John Randolph.

Self-defence is the first law of nature. Statesman John Randolph.

Self-defence is the first law of nature. Statesman John Randolph.

Self-defence is the first law of nature. Statesman John Randolph.



Protection and patriotism are reciprocal. John C. Calhoun Statesman.

Part Two.

Protection and patriotism are reciprocal. John C. Calhoun Statesman.

Protection and patriotism are reciprocal. John C. Calhoun Statesman.

Protection and patriotism are reciprocal. John C. Calhoun Statesman.

Combined movement.

Protection and patriotism are reciprocal. John C. Calhoun Statesman.

20



Ohio 1831-1881.
President 1881.



A pound of pluck is worth a ton of luck. J. A. G.

James A. Garfield.

Part Two

20

B

You cannot extemporize success. X. J.

Combined movement.



New Hampshire 1811-1872.
Congress 1848.

21

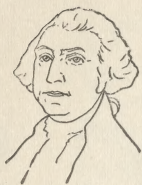
You may be witty but not satirical. H. G.

Horace Greeley.

Part Two

You may be witty but not satirical. H. G.

Combined movement.



Virginia 1732-1799.
President 1789-1797.



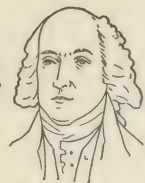
Knowledge is in every country the
surest basis of public happiness. G. W.

George Washington.

Part Two.

Knowledge is in every country the
surest basis of public happiness. G. W.

Combined movement



It has been the true glory of the United States to cultivate peace by observing justice.

James Madison.

Part Two.

It has been the true glory of the United States to cultivate peace by observing justice.

Combined movement.

Combined movement.



Virginia 1743-1826.
President 1801.



Part Two

Never spend your money before
you have it. Thomas Jefferson.

Never spend your money before
you have it. Thomas Jefferson.

Combined movement.



Boston, Mass. 1772-1864

Congress 1805.

28

Under God we are determined that
we will die free men. Josiah Quincy.

Part Two.

Under God we are determined that
we will die free men. Josiah Quincy.

Combined movement.

Combined movement.



Ohio 1822-1893.
President 1877-1881.



He serves his party best who serves
his country best. Rutherford B. Hayes.

Part Two.

He serves his party best who serves
his country best. Rutherford B. Hayes.

Combined movement.

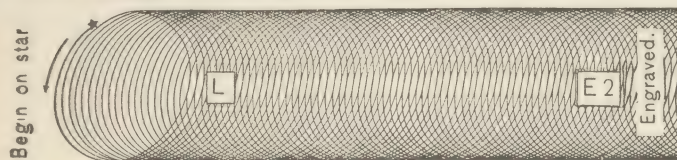
THE WHITEHOUSE NATURAL MOVEMENT COMPENDIUM.

VI

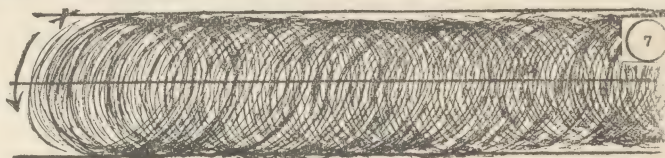
The engraved Exercise 2, is a "Left Cylinder" because all down strokes are on the left side. Bring the arm to the right on down strokes and to the left on up strokes to make this exercise.

Here is Exercise 2, done by a pupil in Grade VI. The horizontal lines represent the blue rulings on paper. Learn to make this exercise across the page as it is on the last cover page of Book VI.

Part One



E 2;
Denotes
Exercise
Two.

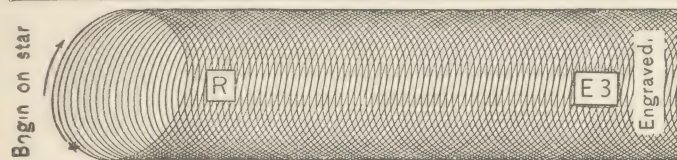


VI

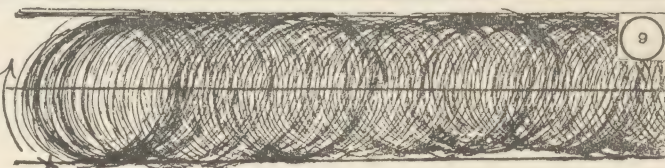
The engraved Exercise 3, is called "Right Cylinder" because the down strokes are all on the right side. Begin at the bottom, thus making an up stroke first.

Below is Exercise 3, done by a pupil in Grade VI. You are to learn to make it extend across the page. Never lift your pen except for ink.

Part One



E 3;
Denotes
Exercise
Three.



VI

This exercise was done with the Forearm Movement. Notice the smooth lines.

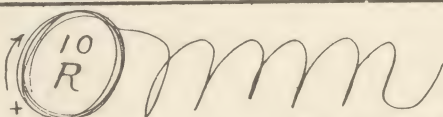


This exercise was done with the Finger Movement. Notice the rough lines.

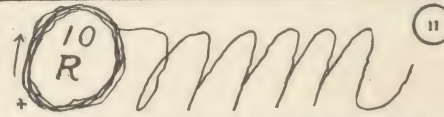


Part One

The right circle (R) with the Forearm Movement.



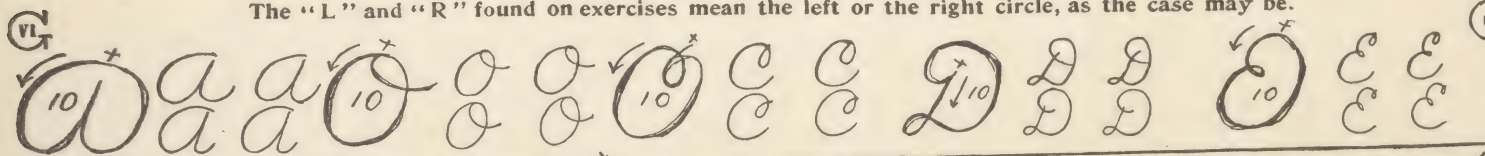
The right circle with the Finger Movement.



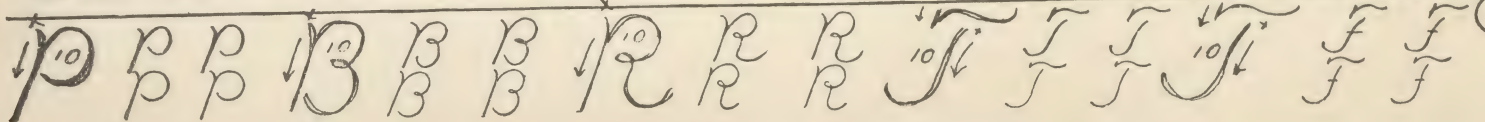
The "x" indicates the starting point.

The "10" found on an exercise means that the pen is to pass over it ten times.

The "L" and "R" found on exercises mean the left or the right circle, as the case may be.



Part One



COMPENDIUM. The perforated line below will greatly aid in removing the Compendium from the book. If the ends of the wire fastenings become raised, they should be pressed back in place.

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THE WHITEHOUSE NATURAL MOVEMENT COMPENDIUM.

Part One

VI First of all the pupils must understand what the movement is. Figure 53 shows the hand, the forearm, (F A) and the upper arm (U A). Place the forearm on the desk as in figure 54. You will notice in this figure that the elbow is hanging off the edge of the desk. The whole weight of the arm comes on the underside of forearm next the desk, which is a **muscular rest**, and is marked (M R) in cut 54. While the hand is closed and the arm in this position, **pull** it into the sleeve as far as possible. In figure 55 will be seen the forearm thus drawn in the sleeve. By relaxing the muscles of



the arm which pulled it in, the hand and forearm will fly back to the old position, which is shown by the hand made of little dots. Of course you must not move the thumb and fingers or slip the sleeve on the desk. **1**

This motion repeated until it becomes a free and easy action is called the **Forearm Movement**. Remember this is *not* a "push-pull movement." It is a **pull**, followed by a relaxing of the large muscles.

Penmen call this kind of motion when well under control the "**Muscular Movement**."

Part One

VI If you place your left hand on the upper arm while you are making this forearm movement, you will find that all the large muscles are in motion, and are the only ones causing the forearm and hand to move.

Two or three lessons will be enough to get this idea of movement, so that the class can keep time to the teacher's count, "Pull, relax! Pull, relax!" which she will give about as the clock ticks. Soon she will change this count to "One, two! One, two!" and make it faster.

For the next two or three lessons you are to pass a long pencil between the first and second fingers, so that the point will be on the right side of hand and about one inch from it, as shown in figure 59.



In this manner you can soon learn to use the right muscles.

Hold the pencil firmly, and it will be easy to keep the fingers still. While the pencil is held in this way you will notice that the wrist is flat, or nearly so, with the desk. After about three lessons, which will be enough to enable a pupil to understand clearly the uses of the muscles, the position in figure 59 is to be abandoned for the one in figure 60. **2**

You are now to use pen and ink. Soon you will find the movement exercises a pleasure.



Part One

VI Always remember that you can never become a good, practical writer without **correct penholding**. If you are very careful, after you have the right idea, to keep the penholder in position whenever and wherever you use it, the correct penholding will soon become an easy and fixed habit to you. Figures 30, 31, 32, 33 and 34 are all correct positions for holding the pen. Study them closely. The figures 31 and 33 are views of 30 and 32, showing the right side of the same hand.

In all these figures you will see that the wrist does not touch, and that the fingers are well curved under the hand.



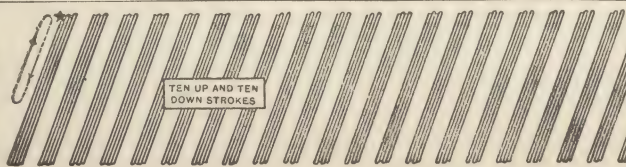
Also, notice that the hand rests on the last two finger nails, and that the fingers touch one another.

The penholder is to cross on or near the first knuckle joint of the forefinger next the hand. You will see that in figure 30 the hold passes over this knuckle,—in figure 32 it is a little back, while in figure 34 it is a little in front of this knuckle. **3**

These three positions are all good ones, and you can choose the one you like best. The thumb in these pictures looks as if it were straight, but it is not. It is curved about as much as the forefinger.

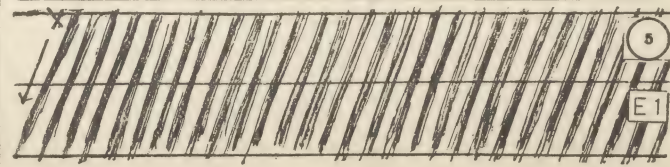
Part One

VI Study this *engraved* exercise below very carefully. Always begin at the top. The first stroke is a pull down and slant. Make 10 down and 10 up strokes without lifting pen.



E I;
Denotes
Exercise
One

Below is an exact copy of Exercise I, done by a pupil in Grade VI with pen and ink. The three horizontal lines are the blue rulings on paper. This exercise is to reach across the page. See last cover page of book VI. **4**



COMPENDIUM. The perforated line below will greatly aid in removing the Compendium from the book, if the ends of the wire fastenings become raised, they should be pressed back in place.

When the Compendium has been removed it is to be separated into copy-slips, which, after being arranged in numerical order, may have an elastic band or string passed around them for convenience in loose paper practice. (Pat. pending.)

VI aaaaaa bbbbbb cccccc dddddd eeeee

(46)

Part Three.

VI fffffff gggggg hhhhhh iiiii jjjjj

(47)

Part Three.

VI kkkkkk llllll mmmmmmm nnnnnnn

(48)

Part Three.

VI oooooo pppppp qqqqqq rrrrrr ssssss

(49)

Part Three.

VI tttttt uuuuuu vvvvvv wwwwwww

(50)

Part Three.

VI xxxxxx yyyyyy zzzzzz A B C D E F G H I J

(51)

Part Three.

VI K L M N O P Q R S T U V W X Y Z & ! ? ¢ \$ 6 7 8 9 0

(52)

Part Three.

When the 'ompendium has been removed it is to be separated in to copy slips, which, after being arranged in numerical order, may have an elastic band or string passed around them for convenience in loose paper practice. (Pat. pending.)

VI G G G S S S L L L Q Q Q J J J (14)

H H H K K K N N N M M M X X X (39)

W W W Z Z Z Z J J J V V V U U U (40)

Y Y Y aaaaaa bbbbbb ccccc ddddd (41)

fffff eeeee ggggg hhhhh iiiii jjjjj kkkkk (42)

lllll mmmmm nnnnn ppppp ooooo (43)

rrrrr qqqqq sssss ttttt uuuuu vvvvv (44)

wwwww xxxxx yyyyy zzzzz 6 7 8 9 0 & (45)

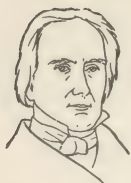
Part One





Zachary Taylor said, "I ask no favors and shirk no responsibilities."

Zachary Taylor said, "I ask no favors and shirk no responsibilities."



Virginia 1777-1852.
Congress 1804.



Part Two

I would rather be right than be president.

Henry Clay.

I would rather be right than be president.

Combined movement.



What man does for others, not what
they do for him, gives him immortality.

Daniel Webster.

What man does for others, not what
they do for him, gives him immortality.



New Hampshire 1804-1869.
President 1853-1857.



Let not the foundation of our hope
rest upon man's wisdom. Franklin Pierce.

Part Two.

Let not the foundation of our hope
rest upon man's wisdom. Franklin Pierce.

Combined movement.



The sober second thought is always essential and seldom wrong.

Martin Van Buren.

Part Two.

The sober second thought is always essential and seldom wrong.

Combined movement.



Virginia 1736-1799.
Congress 1794.



Give me liberty, or give me death! P. H.

Patrick Henry.

Part Two

Give me liberty, or give me death! P. H.

Combined movement.

VL



Massachusetts 1796-1859.

Congress 1848.

38

Education is a capital to the poor
man and an interest to the rich man.

Horace Mann.

Part Two.

Education is a capital to the poor
man and an interest to the rich man

Combined movement.



Vermont 1830-1886.
President 1881-1885



Men may die, but the fabrics of our
free institutions remain unshaken. C. A. A.

Chester A. Arthur.

Part Two.

Men may die, but the fabrics of our
free institutions remain unshaken. C. A. A.

Combined movement.

VL



Ohio 1822-1885.
President 1868-1876.

35

Laws are to govern all alike, those op-
posed as well as those who favor them.

Ulysses S. Grant.

Part Two.

Laws are to govern all alike, those op-
posed as well as those who favor them.

Combined movement.



Kentucky 1809-1865.
President 1861.



Democracy is the government of the
people by the people, for the people.

Abraham Lincoln.

Democracy is the government of the
people by the people, for the people.



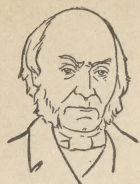
Vice and barbarism are the inseparable companions of ignorance.

Charles Sumner.

Part Two.

Vice and barbarism are the inseparable companions of ignorance.

Combined movement



Massachusetts 1767-1848.
President 1825-1829.



John Quincy Adams once said, "Remember the task before you is that of teaching how to obtain good and eschew evil."

Part Two.

Combined movement

To the pupil. By reading the lives of the great men pictured in the copies of this book, you will learn much that will be a help to you in choosing and following out your own vocation. Remember that a good movement handwriting will be of great value to you. James A. Garfield was a good penman and taught a writing-school to help pay his expenses while at college. When you have finished the year's work in this book you should keep it for future examination and comparison. When you are old it will be a pleasant reminder of your school-days.



Finger Movement is produced by the use of fingers and thumb.

The **Whole-Arm Movement** is the action secured by swinging the whole arm from the shoulder and is adapted to blackboard writing.

The **Forearm Movement** is the motion secured by using the muscles of the upper arm as a motor power while the muscles on the underside of the forearm are used as a muscular rest.

The **Combined Movement** is a combination of the finger and forearm movements, and is the one employed in this book.

CORRECT PENHOLDING

Nothing is more essential in practical writing than correct penholding. For years the main trouble seems to have been in attempting to make children take those positions which are unnatural and inconsistent with the work they are to do.

Attention is called to copy slip 3 of the Compendium Book IV. In figures 1 and 2 are shown the right and left side of the same hand, which was drawn from life, the pupil never having taken instruction in penmanship. As nearly all beginners take a penholder in a manner similar to the one mentioned, and in nearly every case the hand rests on the side, the young pupil can justly claim it as the natural way of penholding. So it is, for his finger-drawn letters, but it is an equally unnatural way of penholding for those who have no time to draw and who must acquire a practical handwriting.

Figures 30, 31, 32, 34 and 37 are correct positions in penholding. Figure 31 is a view showing the right side of the same hand given in figure 30. You will notice that the fingers are well curled under

the hand and that they are touching one another. Also, that the hand rests on the nails of the two little fingers.

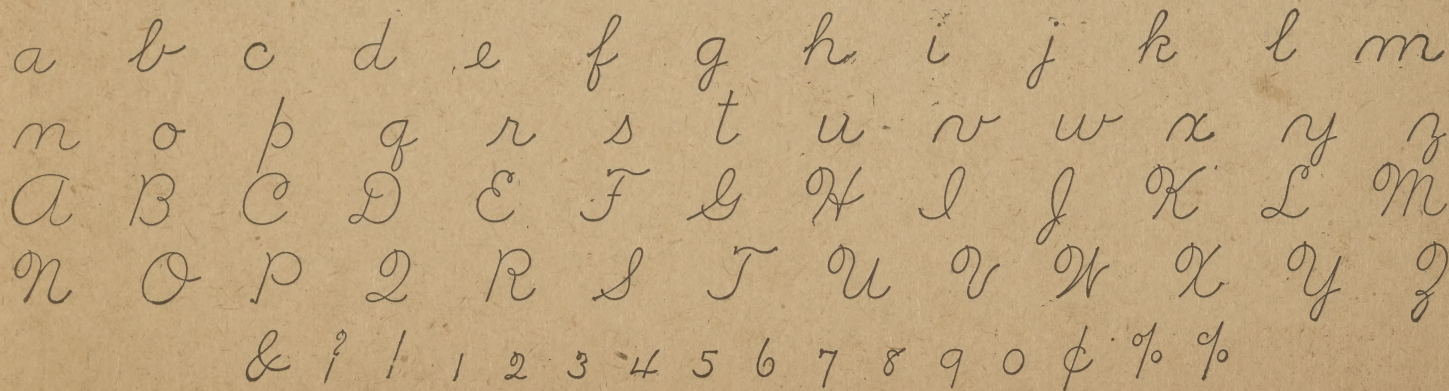
A glance at the penholder in figure 30 will show that it passes over the first knuckle joint of the forefinger next the hand. In figure 32 it passes a little back of this knuckle, while in figure 34 it is a little in front of it. These three positions should be optional.

The holder rests at the root of the nail of the second finger, and the point of the pen is about one inch from the end of the forefinger, while the penholder naturally takes the position in these cuts. In such views of the hand as here given everything is shown correctly excepting one feature of the thumb. The thumb here looks as if it were perfectly straight, while in fact it is **curved** about as much as the forefinger. **Notice** should be taken in figures 30, 31, 32, 34 and 37 that the wrist is slightly elevated. The hand, resting as it does on the two little-finger nails, causes the wrist to be flat or nearly flat with the desk.

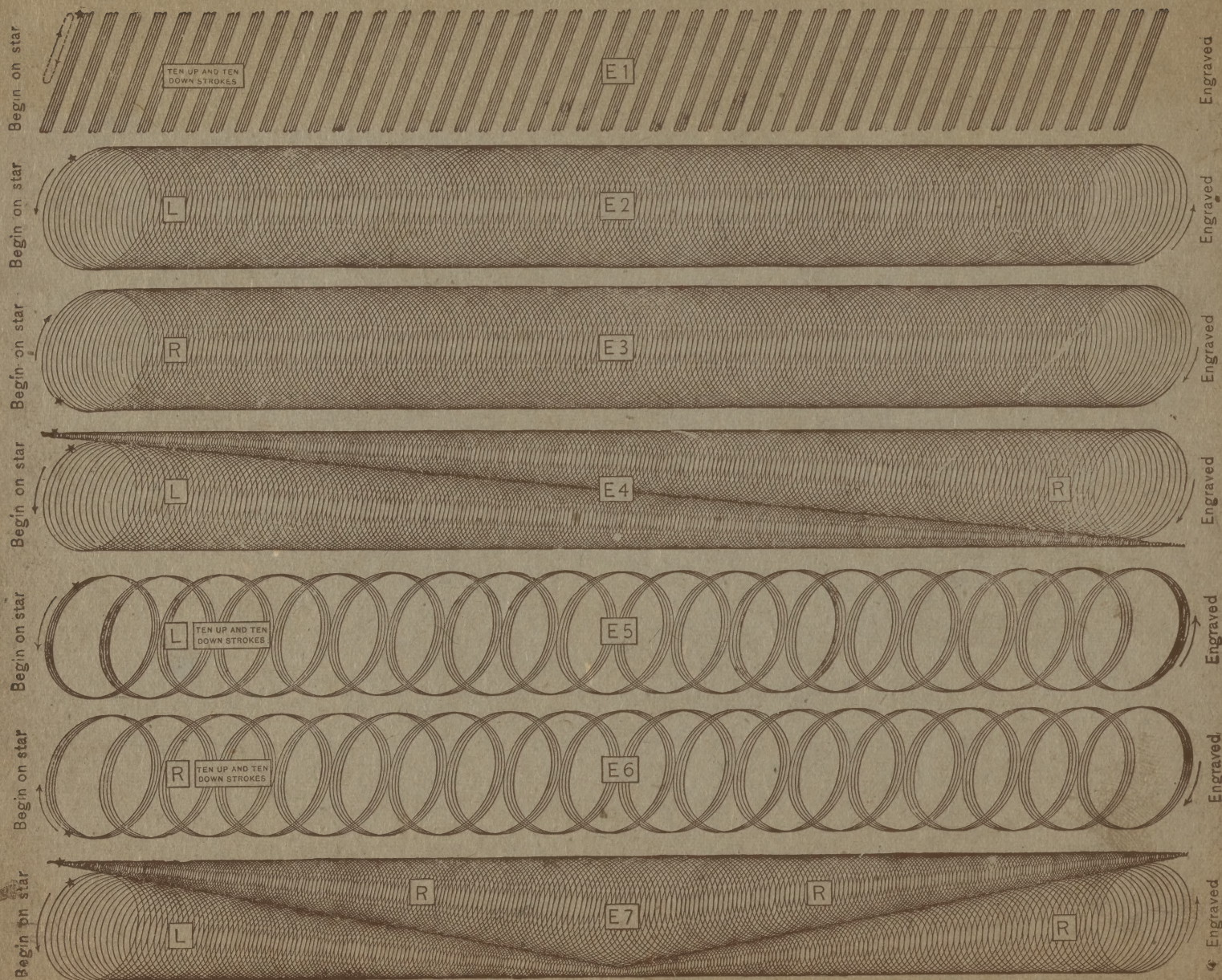
In figure 35 the penholding is seemingly correct but close examination will show that the wrist is resting on the desk, a position which will not admit of movement writing. Figure 36 shows the opposite extreme.

Slant. Pupils trained to write an upright style will soon develop a slant hand, usually a slope backward. Thus **Slant**, one way or another, seems to be nature's demand, and of the two slants, backward or forward, the latter is preferable.

Spacing will also demand attention. A manual is being prepared in which neither time nor expense will be spared to make it a valuable text on practical writing for the teacher.



THE WHITEHOUSE NATURAL MOVEMENT EXERCISES.



ARRANGED FOR THE SIXTH YEAR'S WORK IN PRACTICAL WRITING